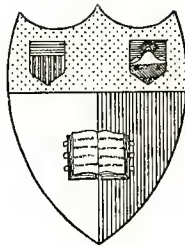


Old English

Gold Plate

E. Elfric Jones



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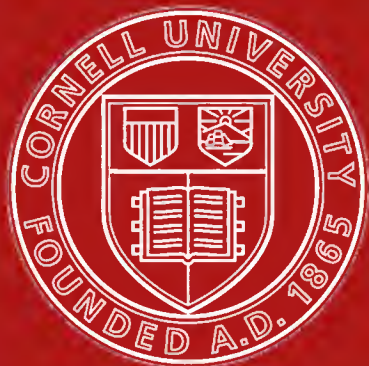
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Old English
Gold Plate

PLATE I.



THE GOLD CUP OF QUEEN JANE SEYMOUR.
FROM THE ORIGINAL DESIGN (IN THE BRITISH MUSEUM)
BY HANS HOLBEIN.

Old English Gold Plate

BY

E. Alfred Jones,

AUTHOR OF

"The Church Plate of the Diocese of Bangor"

"Illustrated Catalogues of Mr. J. Pierpont Morgan's Collections of Plate"

*"The Old Sacramental Vessels of Foreign Protestant
Churches in England"*

"An Illustrated Volume on Mr. Leopold de Rothschild's Collection of Plate"

"The Old English Plate in the Possession of the Czar of Russia"

"The Old Plate of the Cambridge Colleges"

"A Catalogue of the Royal Plate at Windsor Castle"

etc., etc.



London

BEMROSE & SONS LIMITED, 4 SNOW HILL, E.C. ;
AND DERBY

—
1907

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PREFACE

IT is my duty, in the first place, to record my most grateful thanks to His Gracious Majesty, King Edward, for the privilege which was granted to me of examining the Royal Plate at Windsor Castle.

My gratitude is likewise due to the noble owners of plate, whose names are appended, to the Heads of the Colleges at Oxford and Cambridge, and to the Mayors and Corporations of Oxford and York, for their kindness in giving me access to their Plate.

I am also indebted to the Earls of Craven, Derby, Orford and Yarborough, and to Mr. Leopold de Rothschild and Mr. H. C. Moffatt, for the generous gift of photographs.

The identification of marks has been rendered possible by Jackson's *English Goldsmiths and their Marks*.

My friend, Mr. K. A. R. Sugden, M.A., sometime demy of Magdalen College, Oxford, has rendered invaluable assistance.

E. ALFRED JONES.

CHRONOLOGICAL LIST OF GOLD PLATE AT PRESENT IN EXISTENCE

DATE.				PLATE.
	-	Gold Cup	British Museum - - -	- I.
1507-8	-	Chalice and Paten	Corpus Christi College, Oxford -	II.
<i>circa</i> 1618	-	Chalice and Paten	Clare College, Cambridge	III.
<i>circa</i> 1665	-	Cup and Cover	Exeter College, Oxford - - -	VII., No. 2
1671-2	-	Cup and Cover	Lord Waleran - -	X.
1672	-	Goblet -	The Corporation of York - -	VIII.
1675-6	-	Cup and Cover	The Countess of Yarborough (Baroness Fauconberg and Conyers.)	- IX.
1680-1	-	Cup and Cover	The Corporation of Oxford -	VII., No. 1
<i>circa</i> 1685	-	Cup and Cover	The Earl of Derby - -	- XI.
<i>circa</i> 1690		Chalice -	Chapel Royal, St. James's Palace	IV.
<i>circa</i> 1690		Chalice and Paten	Ditto - - -	V.
<i>circa</i> 1690	-	Two Patens	Ditto - - -	- VI.
1701-2	-	Ewer	The Duke of Devonshire	XII.
1701-2	-	Dish	Ditto - -	XIII.
1705-6	-	Cup -	The Earl of Yarborough - -	XIV., No. 1
1705-6	-	Cup and Cover	Jos. Dixon, Esq.	XV.
Queen Anne		Pair of Ice Pails	Earl Spencer - - -	XVI.
1710-11	-	Cup -	Myles B. Kennedy, Esq. - -	XVII.
1717-18	-	Cup and Cover	Lord Fitzhardinge	XVIII.
1717-18	-	Cup	The Earl of Yarborough -	XIV., No. 2.
1719-20	-	Two Beakers	The Duke of Portland	XIX.
1727-8	-	Cup and Cover -	The Duke of Norfolk -	XX.
1732-3	-	Cup and Cover	The Countess of Yarborough (Baroness Fauconberg and Conyers.)	XXI.
<i>circa</i> 1735		Teapot	Leopold de Rothschild, Esq.	XXII.
1739-40	-	Cup and Cover	The Earl of Orford	XXII.A
1761-2	-	Cup and Cover	The Duke of Norfolk	XXIII.
1765-6	-	Large Cup and Cover	The Earl of Craven	XXIV.
1772-3		Cup and Cover -	Peterhouse, Cambridge	XXV.
1780	-	Two Toilet Boxes	The Duke of Portland	XXVI. and XXVII.
Late 18th century		Large Cup and Cover	The Duke of Newcastle	XXIX.
1797-8	-	Christening Font	The Duke of Portland	XXVIII.

VIII

DATE.			PLATE.
1801-2	Salver	The Duke of Rutland	XXX.
1813-14	Plateau	The Duke of Devonshire	XXXI.
1820-1	Cup and Cover	His Majesty the King	- XXXII.
1821-2	Large Tray	His Majesty the King	XXXIII.
1821-2	Salver	His Majesty the King	XXXIV.
1821-2	Cup and Cover	The Marquis of Ormonde	XXXV.
1822-3	Tall Cup and Cover	The Duke of Norfolk	- XXXVI.
1828-9	Pint Mug	Earl Spencer	XXXVII.

INTRODUCTION

THE immense value and extent of the gold and silver ecclesiastical plate in existence in England before the Reformation, and of the Royal plate, both ecclesiastical and secular, prior to the great dispersal of plate, jewels and other art treasures in the reign of Charles I., are in striking contrast to the small number of specimens of Old English gold plate in this country at the present time. The English goldsmith of late mediæval times was justly celebrated for the excellence of his work, and some idea of the wealth of gold plate in mediæval England may be gathered from existing records and inventories, from which it is proposed to include a description of a few of the more important and historic pieces. It is not assumed that all the vessels of gold enumerated in the royal inventories were wrought by purely English craftsmen, for many of the objects are known to have formed part of the gifts of foreign rulers, princes and diplomats, as well as ecclesiastics, to English sovereigns and other prominent personages in England; for example, the famous Royal Gold Cup of Henry VI. in the British Museum, and also the three Golden Roses sent by the Pope to Henry VIII., which are included in one of the inventories, the former being French, while the latter were doubtless wrought by Italian goldsmiths attached to the Papal Court. The interchange of gifts of costly plate and jewels among sovereigns was of frequent occurrence, but in no country at the present time can such a magnificent display of royal plate be found as in Russia, where most of the presents of English silver plate made by Queen Elizabeth, James I., and Charles II. to successive Czars of Russia are preserved in the Treasury at Moscow. None of the English gold plate presented by these sovereigns is, however, known to be there.

The financial embarrassments of sovereigns, resulting from wars and personal extravagance, rendered the conversion of gold plate into specie inevitable from time to time. Nothing was sacred in their eyes, for even the ecclesiastical vessels, which had been consecrated to the highest purposes, found their way to the melting-pot in company with the secular plate. The abbots and priors of the religious houses at Canterbury, Osney, Thorney, Ramsey, and at other places, sacrificed their gold chalices and patens, the intrinsic value of which is referred to in Rymer's *Fœdera*, to supply money to Edward III. Nothing could surpass in splendour and magnificence the ecclesiastical plate and ornaments of gold of the cathedral churches and monasteries of this country, as a perusal of the inventories will abundantly prove.

The inventory, made between 1294 and 1328, of Christchurch, Canterbury,¹ enumerates six gold chalices and patens, the first a large one set with gems in the knop of the chalice, given with a mitre of gold, enriched with pearls, and a comb of the same precious metal adorned with gems and a black cameo and garnets, for making the first tonsure, by King Henry III., who, as we shall observe later, was also a benefactor of gold vessels to Westminster Abbey. A second chalice was the gift of Philip, King of France. Three others were specially used at "high mass in quire at the morrow mass, and at the head of St. Thomas's shrine." The sixth gold chalice and paten had previously belonged to Archbishop Winchelsey. The other gold plate at Canterbury, exclusive of portable crosses, included four pixes, two set with an onyx and a cameo, a cross of gold "full of relics," given by Archbishop Stephen Langton, a chalice of crystal mounted in gold and adorned with enamel, formerly belonging to St. Elphege. Of the twenty-two books of the Gospels, seven were covered with gold and set with gems, "the Majesty in the midst and four golden Evangelists in the corners." One of the most notable relics of Canterbury, which was there when this inventory was made, was the "Crown of St. Thomas," a mitred bust containing the reputed crown of the martyred saint's head, enriched with gold and silver and precious stones, at the expense of prior Henry of Eastry. "Oxygius" on his visit to Canterbury described the ornaments of the high altar as "all most sumptuous: you would say that Midas and Croesus were beggars if you saw the wealth of gold and silver."

The ecclesiastical vessels and ornaments of Westminster Abbey in the year 1388² included mitres adorned with gold and silver plates and precious stones; a gold ring set with a sapphire and eight stones, said to have belonged to St. Edward the Confessor, of blessed memory; eight chalices and patens, and a basin of agate mounted in gold and precious stones. The first gold chalice, which was a large one of the earliest type with two handles, had two patens enriched with stones, one set with a beryl, the other with a chalcedony, and furnished with two gold spoons, the gift of Henry III.

The inventory of St. Paul's Cathedral, dated 1245, contains a full description of four gold chalices with patens, and two gold morsers set with stones, given by two deans and a prebendary; and the later inventory of 1402 speaks of six gold chalices, including one presented by the Countess of Pembroke, foundress of Pembroke College, Cambridge, whose silver-gilt cup is still in the possession of that College, and who also gave vestments to Westminster Abbey. The same sad story of spoliation is repeated in the other great cathedrals of England. York Minster was depleted of 236 ounces of gold, the treasures containing a chalice and paten garnished with

¹Transcribed and Edited by J. Wickham Legg and W. H. St. John Hope.

²Inventory transcribed by J. Wickham Legg.

rubies and emeralds, the combined weight of these two vessels being $46\frac{1}{2}$ ounces—the gift of Lady Jane Grey to the Earl of Shrewsbury—and a pectoral cross of gold set with rubies, sapphires, emeralds and pearls.

Lincoln Cathedral sacrificed a “chalice of gold with pearls and divers precious stones in the foot and the knop, with a paten graven ‘Coena Domini,’ and the figure of our Lord with the Twelve Apostles; a double cross flory, of gold and silver, standing upon four lion feet, containing part of the holy cross and relics of the saints, Machabei, Alexander, Christopher and Stephen, and of the hair of St. Peter and the relics of St. George and the Innocents; and two great and fair candlesticks of gold,” described as “standing on great feet of one fashion, with twenty buttresses of gold, in either of them, standing on one base pierced through like windows, with four void places for arms, with four great buttresses and four less in each one of them, and above every buttress one pinnacle, and betwixt four of the greatest buttresses four windows graven hollow, having a great knop, with divers buttresses like the making of a monastery, with eight pillars on every one of them, and in the height of them is a bowl, battled and buttressed like a castle, with one pike to put candles upon, weighing 450 ounces—the gift of John, the son of Edward, King, the Duke of Lancaster.” The treasure of Lincoln, confiscated by Henry VIII., and described by him as containing “objects of superstition and idolatry and a peril to the souls of the simple people, dishonouring to God, and a great slander of this realm,” ranked as one of the richest in the Kingdom, and further included the famous shrine of St. Hugh, Bishop of Lincoln, which was stripped of the gold ornaments and precious stones. The total weight of gold and silver, removed by Henry’s Commissioners in 1540, was 2,621 and 4,285 ounces respectively, in addition to stones of great value.

Winchester Cathedral contained a cross and an altar of gold, presented by King Edred in the tenth century. Canute made gifts of plate, and his widow, Queen Emma, gave ornaments of gold and silver, and vestments, including a large cross with images of the Blessed Virgin Mary and St. John, and with thick plates of gold and silver. The conversion of the Winchester plate into money, begun by the Bishops St. Ethelwold and St. Elphege, for the relief of sufferers from famine, and continued by William Rufus for his own purposes, was completed by Henry VIII., the inventory which was furnished to his Secretary of State, Cromwell, describing the ornaments of gold and precious stones of the high altar—viz.: St. Philip’s foot, covered with plate of gold and set with stones, three chalices, five crosses, a sacring bell, a pax, a pair of candlesticks, and two saints’ arms, all of which were of gold, the latter relics recalling the shrines of St. Osyth’s arm, and those, of the same form, of St. Mellitus and St. Oswald at St. Paul’s Cathedral.

A brief reference to the treasures of one more of our great English cathedrals will suffice to convey some idea of the vast wealth of gold plate—namely, the eight

"great and fair candlesticks of pure gold, standing on bases pierced through like windows and curiously ornate with divers workings and chasings," weighing 642 ounces, at Salisbury Cathedral.

Though he despoiled the churches and religious houses of this country of their vessels and ornaments and precious stones, Henry VIII. at one period in his career maintained a considerable collection of ritualistic vessels and ornaments of pure gold as well as of silver, and is known to have employed one Barnes, a goldsmith, for the restoration of certain important ecclesiastical ornaments—namely, a "gold crucifix standing on six pillars with four pinnacles and four pillars, the base set with precious stones, adorned with an image of Our Lady of Pity, set with a sapphire, and an image of St. John the Baptist with the Virgin and St. John on the foot"; and one other crucifix and four crosses. Among the gold ecclesiastical vessels preserved by Henry were a gold chalice chased and enamelled with branches and four images, the companion paten engraved with the Trinity, and two other chalices with other subjects, including one with the arms of Cardinal Wolsey; two cruets with twelve roses in white and red enamel; a holy water stoup, set with diamonds, rubies, emeralds and pearls, surmounted by the cypher "H R," crowned; and another cruet of a different design. There were also images of St. George and the Dragon of gold and silver, and one of the same saint of ivory and gold; a gold one of the head of St. Thomas of Canterbury, and one of St. Christopher; and paxes and other vessels of gold.

The ecclesiastical gold plate of Scotland consisted, in the year 1493, of a cross of pure gold with a piece of the true cross, embellished with thirty precious stones, and a chalice and paten of the same metal, which were at the high altar at Holyrood. The cathedral churches of Aberdeen and Glasgow each contained a chalice and paten of pure gold. To these may be added a gold font, weighing 333 ounces, added by Queen Elizabeth to the Royal Collection of ecclesiastical plate.

The only specimen of pre-Reformation church plate—or, indeed, of any plate—in gold that has survived to the present day, is the celebrated chalice, with its companion paten of the year 1507-8 (Plate II.), given to Corpus Christi College, Oxford, by its founder, Bishop Foxe, some of whose other gifts of silver plate are still preserved there—namely, a silver-gilt crosier of late fifteenth century work, which, with the crosier of William of Wykeham, *circa* 1367, at New College, are the only specimens of English mediæval crosiers in existence to-day; a silver-gilt salt of late fifteenth century; a pair of rose-water dishes, dated 1493 and 1514; and four spoons of 1506 and 1516. It is presumed that this remarkable plate had been hidden during the Civil War, or perhaps its equivalent in actual money sent to the treasury of Charles I. at Oxford. That the chalice and paten should have escaped the melting-pot is not, however, altogether surprising, in view of the fact that most of

the Oxford colleges retained their sacramental vessels during that disturbed time, the King having agreed that the sacred vessels should be retained.

If we turn from ecclesiastical to secular plate, the same story of destruction is repeated. For example, the royal regalia of England and the entire treasure of King John are believed to have been lost on the old road from Lynn to Swineshead.

Again, the third crusade of Richard I. was responsible for the melting of considerable quantities of plate in order to raise funds for the purchase of ships. Not content with offering for sale his castles, villes and farms, he scoured the country for anything of value in plate, and, in his own words, he would have sold London itself could he have found a purchaser rich enough. It is said that his edict deprived the whole country of its silver chalices to pay his enormous ransom.

Henry III., who, as we have seen, enriched Christchurch, Canterbury, and Westminster Abbey with vessels of pure gold, had a considerable quantity of gold plate, including numerous cups, and also a salt given to him by Queen Eleanor, while Edward III. possessed several articles of gold, as did his grandson's successor, Henry IV.

Among the important mediæval secular plate of gold recorded are twelve hanaps, called bowls, pawned in 1379 by Richard II. to the Mayor of the city of London, their value being estimated at £137 13s. 4d. Edmund de Mortimer, Earl of March, had a cup of gold with an acorn at his death in 1380, and John of Gaunt bequeathed in his will of the following year his grand hanap of gold. In 1399 the King presented Charles VI. with a goblet and ewer of enamelled gold. The inventory of the Duke of Brittany, dating from 1418, specifically enumerates a gold ewer and other vessels of English origin.

The treasure of Henry VI. included a tabernacle with an image of Our Lady, with figures of Adam and Eve, and with four angels at the corners; two great candelabra set with stones; a pair of basins, chased with roses, divers escutcheons, and with various arms, including those of St. George, St. Edward, St. Edmund, England and France; and a great ship, called the "Tiger," adorned with pearls and precious stones—all these being of gold. The same Royal collection also contained, in the same precious metal, three salts, one of which was given to the King by the Duke of Gloucester; the second was in the form of a man with a hood upon his head, enamelled and set with stones and pearls; and the third was of jasper, covered and garnished with gold and precious stones.

Though no definite records have come down as to the amount and value of the gold plate converted into coin during the War of the Roses, the quantity of plate, both in gold and silver, which then perished was very considerable.

Of the fragmentary accounts of other important pieces of gold plate, mention should be made of a "device of gold like a standing cup, with divers conclusions of arithmetic with certain boxes, and in one of them twenty-four counters of gold," all

weighing 108 ounces, and two flagons of gold with chains, weighing 165 ounces, which Edward VI. commissioned Sir Andrew Dudley to procure as a present to the French Queen at the christening of her son. Henry VIII. gave, in 1513, two gold cups to Cardinal Adrian Castellesi, and six years later the same monarch sent a salt, a cup and a laver of gold for the baptism of his godson, Henry, Duke of Alençon.

The immense treasure in gold and silver plate of Henry VIII., mostly inherited from his father, Henry VII., whose collection was unrivalled in value, is described in the Wardrobe Accounts, and it is proposed to single out the most important specimens of gold plate, and to include a description of them here. Ranking among the objects of first importance is a cup called the "Dream of Paris," the cover adorned with figures of Paris with his horse, Jupiter, Venus, Pallas and Juno, set with diamonds and pearls, and on the border thirty-one great rubies, and other rubies set in the helmet of Paris, in the horse, and in the figure of Jupiter, the weight being 120 ounces. Some thirty-five other gold cups and bowls are included in the collection, and of these the most prominent were a covered cup, decorated with dragons' heads enamelled white and red, separated by branches of roses, a rose enamelled in the same colours on the knop, the body chased with running leaves and two angels, and with the King's arms supported by dragons and greyhounds; and a cup with a cover—on the latter an angel kneeling within five pillars holding a cardinal's hat, and inside the cover the cardinal's arms and hat enamelled. Of the thirty salts the most magnificent and costly would seem to have been one called the "Morris Dance," the foot set with "six large sapphires, fifteen diamonds, thirty-eight rubies and forty-one small pearls; the shank set with three great sapphires and large pearls, and on the border above the shank twelve diamonds, eighteen rubies, and fifty pearls; standing above were five Morris dancers, and the salt was supported by a female figure set with numerous precious stones." Another salt was one with a cover, held by a Moor, the whole adorned with various kinds of precious stones. Some of the other gold salts are worthy of mention, not only because of their great intrinsic value, but also because of their curious and interesting forms. One is described as a "salt with a cover like a branch, with a woman like a housewife wearing a black hood set with rubies and pearls"; another was in the form of a "tower, with four portcullises, borne up with two lions and two small dragons"; one other had "a camel on the cover, with mother-of-pearl on the back, and a man enamelled, the cover set with stones"; another variety was composed of a "white jasper body and cover, garnished with thirty-three rubies and eighty-six pearls"; and the shank of the last was fashioned like a "kneeling man on a green mountain, holding in his hand a staff with a pearl at the end, the King's arms enamelled on a shield on the staff, and red and white roses on the knop of the cover."

The drawing of the magnificent gold cup, though the vessel itself has suffered the fate of other royal plate, is well worthy of reproduction here from the fact that it is Hans Holbein's original design (now in the Print Room of the British Museum) for the cup for Queen Jane Seymour, described as a "fair standing-cup of gold garnished about the cover with eleven diamonds and two pointed diamonds about the cup, seventeen table diamonds and one pearl pendant upon the latter, with these words, 'Bound to obey and serve,' and 'Hand I knit together'; in the top of the cover the Queen's arms and Queen Jane's arms holden by two boys under a crown imperial, weighing threescore and five ounces and a half." There is no evidence that Holbein ever practised the goldsmith's art himself, though, like many of the great German artists, he frequently prepared designs for craftsmen in the precious metals. It is not improbable that the artificer of this exquisite cup was Holbein's friend, the celebrated John or Hans of Antwerp, who worked for Princess Mary Tudor, and was employed by Thomas Cromwell in making gold chains and cups, including a cup which he gave in 1539 as a new year's gift to the King, which was also perhaps designed by Holbein. A beautiful standing-cup of silver, preserved in the museum at Basle, is from John of Antwerp's hands from a drawing by Holbein.

A full description of the sumptuous display of the riches in plate of Henry VIII. would cover many pages, and space will not permit of more than a brief allusion to the objects in gold which appear to be the most important. Among the splendid ewers were a large pair with spouts in the form of serpents, and a pair of flagons, richly decorated. The cups further included a large one with a cover, embellished with dragons' heads enamelled in red and white, separated by branches of roses, the body chased with running leaves; the King's arms, supported by dragons and greyhounds, and two angels on either side of the body, and an enamelled stem, completed the decoration of this cup. Several other equally important cups, though not so minutely described, find a place in the inventory. The importance of many of the decorative objects is frequently emphasised by the remark that they "are well wrought." Five candlesticks of gold for the table are enumerated, including three with prickets, enamelled with the cypher "H R," and another of a different design, with the same enamelled cypher. The Royal Collection of gold spoons would seem to have been especially rich, for it contained no fewer than forty-six of various sorts, garnished with precious stones, and all apparently embellished with the royal cypher, and the Tudor badges, roses, portcullises, and also pomegranates. Eighteen other spoons are described as of beryl with gold mounts. One spoon in particular is specially mentioned as being adorned with an image of Jesus and a diadem, set with two emeralds and a ruby.

Much of the Royal Collection of plate of Scotland was transferred into money in 1556 to defray the cost of the war with England, this including little cups of gold, a basin of agate, an ewer of jasper, and a flagon of rock-crystal, made for the Queen Regent when a child.

Great as undoubtedly was the production of plate in the reign of Elizabeth, the accounts of the gold plate wrought at that period which have been handed down are comparatively meagre. One Thomas Teake made a two-handled cup, with a cover, for the office of Queen's Robes. Hentzner, on his visit to England in 1593, saw in the goldsmiths' shops in Lombard Street "all sorts of gold and silver vessels exposed to sale, as well as ancient and modern coins, in such quantities as must surprise a man the first time he sees and considers them." Much of the plate which he supposed to be of pure gold was, no doubt, silver-gilt—a mistake not unknown to-day.

The financial necessities of Charles I. resulted in the complete destruction of the Royal Collection of plate, a calamity of which it is harrowing to read.

The amount obtained for the gold appears to have exceeded £2 per ounce in only one or two instances. Chief among the ornaments singled out for inclusion here, not only because of their intrinsic value, but also because of their curious and interesting forms, is the salt—that most important adjunct of the table. It is described under numerous fanciful designs in the inventory, including one of agate, with a cover, surmounted by a ship, mounted in gold and enamelled, and supported by three men; two in the form of clocks standing upon four crystal balls, and supported by four crystal pillars, each with an agate salt at the top; a globe salt, supported by two men, garnished with gold and enamelled in green; an "old woman of gold," enamelled, with a salt upon her head; a "salt in a lady's arms," of enamelled gold; and a salt of lapis lazuli, adorned with gold. The list comprises other salts, but those selected will suffice to show the great value alone of this one ornament of the table.

Many of the cups were made of crystal and stones, richly mounted in gold, one of which took the form of a pigeon of agate, set with precious stones; another was of crystal with a coronet on the cover, and adorned with sapphires and pearls; one was of lapis lazuli, enriched with gold and rubies and diamonds; while several others were of crystal and other stones.

The inventory further contains costly ewers and flagons. For example, a crystal ewer with a satyr, set in gold and set with precious stones; an ewer of mother-of-pearl, mounted in gold and adorned with rubies, a "fair sapphire" being fixed at the bottom of the spout; and a flagon, which is obviously of great importance from the fact that its value was amongst the highest in the collection, and which is described as of rich crystal, garnished with gold, set with stones and pearls, and embellished with a golden coronet, the cover having a border of pearls. The ostrich egg, as we know from existing specimens both in England and Germany, was held in high esteem as an ornament because of its great rarity, by the goldsmith of mediæval and Renaissance times. The plate of King Charles I. contained one of great value, as is proved by the large monetary figure set upon it. It is described as of large size, embellished

with gold mounts, the cover of gold, and the handle in the shape of a serpent enamelled in green.

Four cups, though they by no means exhaust the list of this extraordinary wealth of decorative plate, must conclude the examples specified in these pages. The first was of crystal, with a lobster wrought in the bottom, the enamelled gold cover being surmounted by a white falcon; the second cup was of agate, with a figure of Cleopatra inside; another was of rich crystal, set with sapphires, rubies and pearls in gold, the cover formed like a coronet with a pyramid; while the last was composed of the same material and carved with figures, a nude figure of a man riding a dolphin, in gold, surmounting the cover.

The destruction of the ancient regalia of England, already begun by Charles I., who had disposed of a gold and jewelled crown, was completed by the Commonwealth in 1649, and the order for its destruction was conveyed in these words: "The regalia should be delivered to the trustees for the sale of the goods of the late King, who are to cause the same to be totally broken, and that they melt down all the gold and silver and sell the jewels to the best advantage of the Commonwealth." The regalia comprised, among other things, the Imperial Crown of massive gold, weighing 7 lbs. 6 ozs., valued at £1,110; the Queen's crown of gold, £338; and a small crown, believed to have been that of Edward VI. The still more ancient crown of gold wire-work of King Alfred, valued at £248 10s., together with the silver-gilt crown of Queen Edith, was likewise relegated to the melting-pot, the only ornament of gold plate that unaccountably escaped the melting-pot being the ampulla, in the form of an eagle, nine inches high including the pedestal. The eagle, which probably dates from the end of the fourteenth century, appears to have undergone re-chasing and to have been mounted on a pedestal, probably at the instance of the royal goldsmith, Sir Robert Vyner, who provided the new regalia for the Coronation of Charles II. at a total cost of £32,000, which is fully described and illustrated in Mr. Cyril Davenport's book, *The English Regalia*.

As the chalice and paten at Corpus Christi College, Oxford, are the only extant examples of pre-Reformation gold plate, so are the Jacobean chalice and paten (Plate III.), which were given, with the splendid "Poison Cup," "Serpentine Cup," and "Falcon Cup," to Clare College, Cambridge, by the physician, William Butler, the earliest post-Reformation sacramental vessels in gold known to exist to-day. The Clare chalice, while retaining generally the Elizabethan form, exhibits a departure from it in the entire omission of the conventional strap-work bands and arabesque foliage engraved on the silver chalices of that period throughout England and Wales. The great sacrifices of plate made by the Oxford and Cambridge Colleges during the Civil War render the fact that even two examples of gold plate of pre-Carolean date—one at each University—have survived a cause of gratitude not unmixed with surprise.

If we exclude the fifteenth century mazer bowl with a gold rim at All Souls' College, Oxford, the earliest specimen of domestic gold plate which has survived to the present day is the fine cup and cover (Plate VII., No. 2) dating from about 1665, richly embossed with lobes and flowers, presented to Exeter College, Oxford, by Bishop George Hall, of Chester. This is followed by a plain gold cup and cover of porringer form, dated 1671-2, in the possession of Lord Waleran (Plate X.), which resembles in its outline the silver porringers of the reign of Charles II., and the handle on the cover, fashioned like a coiled serpent, is occasionally found on cup-covers of this period.

The fine cup of 1672 illustrated on Plate VIII., a gift to the Corporation of York by a prosperous son of that city, Marmaduke Rawdon, is of value and interest for two reasons—first, because it is the only gold cup of goblet form; and, secondly, because it provides the single instance of a piece of gold plate wrought by an English provincial craftsman—namely, by Marmaduke Best, a noted goldsmith, of York, much of whose work in silver still remains in Yorkshire churches and the hands of private owners. Another claim to distinction, which it shares with the plain gold cup and cover of the year 1680-81 (Plate VII., No. 1), which was given to the Corporation of Oxford by George Villiers, second Duke of Buckingham, is that it is one of the only two specimens of gold plate in the possession of civic bodies in England.

The Countess of Yarborough (Baroness Fauconberg and Conyers) is the fortunate owner of a magnificent gold cup and cover of great value (Plate IX.). The embossed flowers and lobes resemble those on the cup at Exeter College, already mentioned, and the decoration illustrates in some degree the taste for ornate repoussé work on silver plate which is characteristic of the Restoration period, and is in contrast with the severe plainness of plate produced during the reign of Charles I. and throughout the Commonwealth. This fine cup, which is dated 1675-6, is now an heirloom, with another gold cup, mentioned later, of Lady Yarborough. It bears neither inscription nor arms, and nothing is on record as to its past history.

The gold plate of the Restoration period, numbering six pieces, is completed by the Earl of Derby's curious cup and cover, which is engraved with figures and plants in the Chinese taste—a style of ornament first introduced on English plate, and also on furniture and textiles, about the year 1670. This cup (Plate XI.), contrary to the usual custom, has only one handle instead of two, and the cover, which acts as a saucer, has three helmet-shaped feet. It was found some years ago, with a late Elizabethan silver-gilt cup of 1601-2, in the octagon pond at Lord Derby's Lancashire seat, Knowsley. The craze for plate embellished with Chinese subjects, though it did not extend for more than about twenty years, would seem to have been greatest between the years 1680 and 1690, when all sorts of domestic vessels, tankards and punch-bowls, porringers and other things, were covered with these Oriental figures and plants.

Even sacramental plate is known to have been decorated in this fashion, if the communion cup and cover of 1689-90 at Welsh Newton, in Herefordshire, may be accepted as an instance. Its origin is no doubt largely due to the mania for Chinese porcelain prevailing early in the reign of William III.—a mania which was a popular subject for satire by satirists of the day.

The rich display of sacramental plate at the Chapel Royal, St. James's Palace, includes two chalices and three patens of gold, dating from the reign of William and Mary. The chalices, as will be seen from the illustrations (Plates IV. and V.), have plain bowls engraved with the Royal Arms, and decorated at the bases with flat appliqué acanthus leaves, known as "cut-card work," which was one of the decorative features of English plate during the last thirty-five years of the seventeenth and the earliest years of the eighteenth century. The sexfoil feet have obviously been inspired by those of the English chalices of the early part of the sixteenth century, of which the gold chalice at Corpus Christi College, Oxford, is the most notable example, just as the curved hexagonal feet of the two silver-gilt chalices of the last quarter of the seventeenth century, from the old German Lutheran Chapel Royal, have been modelled after another mediæval type. Two of the patens are quite plain, with circular depressions, while the third has a sexfoil depression, all corresponding in date to the chalices.

A fine example of the helmet form of ewer—a form doubtless popularised in England by the numerous French silversmiths who emigrated here at the end of the seventeenth century, after the Revocation of the Edict of Nantes—is afforded in the gold one of 1701-2 made by one of the best known of that band of emigrants, who did so much to improve the goldsmiths' craft of that time—namely, Pierre Platel. The ewer is decorated with the strap-work so freely used in the embellishment of the tall, two-handled cups and covers of the Queen Anne and early Georgian periods, while the edge of the companion dish is decorated with foliage in relief. Both these pieces (Plates XII. and XIII.) are in the possession of the Duke of Devonshire.

Historical relics of Newmarket Races have survived in the gold cup of 1705-6, engraved with the Royal Arms of Queen Anne, which was one of the prize cups, known as the "Queen's Plate," given by that Queen, and is now owned by the Earl of Yarborough (Plate XIV., No. 1), who also possesses another plain two-handled gold cup (Plate XIV., No. 2), of twelve years later, and of the same inverted bell-shape form, differing only in the absence of the gadroon border on the foot—a cup, according to records, of the value of £60, and won at Newmarket by an ancestor of the present noble owner.

Another plain gold racing cup of similar form, with the addition of a cover, of Queen Anne's reign, engraved with the Royal Arms, and with a jockey riding a horse, made by Pierre Harrache, junr., in 1705-6, is figured on Plate XV. It is at present

in the collection of plate formed by Mr. Joseph Dixon, having previously belonged to the Milbank family of Thorp Perrow, Yorkshire, whose plate was dispersed at Christie's in 1898.

One more example brings the list of gold racing cups to a conclusion—namely, the plain one, likewise engraved with a jockey riding a horse, and inscribed "Saltby Plate," made by Benjamin Pyne in 1710-11 (Plate XVII.), which was obtained from the late Duchess of Montrose's sale, and is now in the possession of Mr. Myles B. Kennedy.

Though this completes the list of racing cups, and though its inclusion at this point forms a digression from the strict chronological order, there yet remains another gold racing trophy in the shape of a fine globular teapot (Plate XXII.), dating from about 1735, which is engraved with the Royal Arms, and which now belongs to Mr. Leopold de Rothschild, whose fine collection of plate contains a gold lion of German work dating from the seventeenth century.

The most massive, and in some respects the most important, pieces of gold plate of Queen Anne's reign are the two ice pails of Earl Spencer—a royal gift from the Queen to the first Duke of Marlborough in recognition of his victorious campaigns (Plate XVI.). The original gift consisted of four of these pails, but the other two were transferred into coin many years ago. The spiral fluted decoration is frequently seen on German cups of this same form, on ball feet, and of the same date. Though these pails, which weigh no less than 365 ounces, bear neither inscription nor marks, they are unmistakably of English workmanship. Royal plate was exempt from the regulation that all plate should be assayed at the Goldsmiths' Hall, and this fact will account for the absence of marks, even of that of the maker, on these pails and on one of the gold chalices and the patens at the Chapel Royal, while the other chalice and the two patens have only the maker's mark.

Only one specimen of gold plate by the well-known silversmith, Paul Lamerie, whose work now commands such high prices, is in existence—namely, the plain cup and cover of 1717-18, the legacy of the Countess of Berkeley to her celebrated daughter, Lady Betty Germain, in the possession of Lord Fitzhardinge, at Berkeley Castle (Plate XVIII.).

The next pieces of gold plate in chronological sequence are the two plain oval beakers (Plate XIX.), engraved with the arms of the second Earl of Oxford and Mortimer, now belonging to the Duke of Portland, who also owns, among the treasures at Welbeck Abbey, an important gold cup of German work of the seventeenth century, in addition to the gold toilet boxes and font described later. Only one of these beakers is hall-marked, having the date-letter for 1719-20 and the mark of the maker, Benjamin Pyne.

Succeeding these beakers in date is the Duke of Norfolk's plain two-handled cup and cover, with gadroon borders, of 1727-8 (Plate XX.).

It is assumed from the double fact of the presence of the Royal Arms in conjunction with the date of the cup (1727-8) that it was a gift from George II. at his Coronation to the eighth Duke of Norfolk, in virtue of his historic office of Hereditary Earl Marshal of England, as in all probability was the similar cup of 1761-2, also at Arundel Castle (Plate XXIII.), and engraved with the Royal Arms of George III., given by that King at his Coronation to the ninth Duke of Norfolk.

One of the finest cups of the Georgian period in existence at present, whether in gold or silver, is the gold cup, inherited as an heirloom, with the splendid Charles II. gold cup, already described, by the Countess of Yarborough (Baroness Fauconberg and Conyers). As will be observed from the illustration (Plate XXI.), the body is richly decorated, and the cover surmounted by the Prince of Wales's badge, the handles taking the form of dolphins—the Godolphin crest. According to the inscription, the cup was intended as a gift to George, Prince of Wales, in 1726, from Sidney Godolphin, M.P. for St. Germain, Cornwall, though the intention was never carried out in consequence, it is supposed, of the death of the intended donor before the actual completion of the cup in 1732-3. This fine cup was wrought by David Willaume, who made the Earl of Orford's gold cup and several silver cups of this type, as well as much other important plate.

The Earl of Orford's plain cup and cover (Plate XXIIA.) was made in 1739-40 by David Willaume from a badge and chain presented by the States of Holland to Horatio, first Baron Walpole of Wolterton.

A different type of cup of thirty-three years later, is the one belonging to the Earl of Craven, made by Thomas Powell in 1765-6 (Plate XXIV.). This cup, which is the most massive of all the gold cups, its weight being 117 ounces, was given to William, Lord Craven, in 1765, by the last Lord Leigh of Stoneleigh, of the original creation of that barony.

The only specimen of secular gold plate in the University of Cambridge is the small cup and cover of 1772-3 (Plate XXV.) presented to Peterhouse by an *alumnus* of that college, the physician, Sir William Browne. By a curious coincidence, the only piece of ecclesiastical gold plate at Cambridge, the Jacobean chalice at Clare College, was also given by a physician, William Butler.

While gold plate was occasionally made by the goldsmiths of the flourishing guild at Dublin, records showing that one Thomas Sutton wrought two gold cups in 1726, which have, however, disappeared, the only pieces of Irish make known to the author are the two toilet boxes of the Duke of Portland. The backs and fronts of these two objects, which were made at Dublin in 1780, are illustrated on Plates XXVI. and XXVII. The engraved arms of the city of Dublin and of Trinity College,

Dublin, together with those of William Henry Cavendish, third Duke of Portland, would seem to indicate that they were gifts from that city and college to the Duke when Viceroy of Ireland in 1782.

Viscount Tredegar owns a gold cup of 1780-81, presented to Sir Charles Gould, Bart., by the Equitable Assurance Company, which he inherited from Sir Charles Morgan, Bart., whose portrait, with that of Sir Charles Gould, by Gainsborough, hang together in that Company's office.

Christening fonts in silver have been made in this country, for example the large one of Charles II., which is kept with the regalia and plate in the Tower of London; but only one in gold exists—that which was expressly made in 1797-8 by Paul Storr for the christening of William Henry, Marquis of Titchfield, eldest son of the fourth Duke of Portland, and which is now at Welbeck Abbey. This font is in the form of a circular bowl, decorated with classical ornament, and fixed on a square plateau, which is adorned with figures of Faith, Hope and Charity (Plate XXVIII.).

The Duke of Newcastle is the owner of a fine gold cup (Plate XXIX.) dating from the end of the eighteenth century, and probably belonging to the ninth Earl of Lincoln. It is of classical form, the lower part richly decorated with foliated scroll-work, with a cover surmounted by the Prince of Wales's badge.

Several gold snuff-boxes have been transformed into salvers, early in the nineteenth century. The earliest is the Duke of Rutland's, dated 1801-2 (Plate XXX.), mainly made from boxes presented with the freedom of cities, towns and public bodies in Ireland to Charles, fourth Duke of Rutland. The second, a salver-plateau, dated 1813-14, belonging to the Duke of Devonshire (Plate XXXI.), was made from snuff-boxes given to the fourth Duke of Devonshire when Lord Lieutenant of Ireland; and the third, made in 1821-2, from snuff-boxes presented to the Duke of York by various public bodies, is at Windsor Castle.

Contrary to the popular belief, the Royal Collection of plate at Windsor contains no more than three pieces of English gold plate anterior to the reign of Queen Victoria. These are the salver just mentioned, a cup and cover of 1820-21 (Plate XXXII.), probably a gift from the then Duke of Norfolk as Hereditary Earl Marshal, to George IV. at his Coronation, and a large gold tray, engraved and decorated with the Orders of George IV. (Plate XXXIII.).

The Coronation of George IV. is further commemorated by the gold cup of 1821-2 (Plate XXXV.), similar to that at Windsor Castle, which was given by the King to the Earl of Ormonde and Ossory, and which is now in the possession of the Marquis of Ormonde; and by the Duke of Norfolk's tall gold cup of 1822-3 (Plate XXXVI.).

Earl Spencer's small plain mug, transformed in 1829-30 from gold ornaments bequeathed by Sir Thomas Pengelly to Sarah, Duchess of Marlborough (Plate XXXVII.), brings the total number of examples of Old English gold plate known to exist to forty-six.

The gold ampulla in the Royal Regalia, and gold snuff-boxes, such as those presented by the city of London to Christian VII. of Denmark in 1768, and to other notable persons, are not included in this number.

The famous Ardagh chalice, decorated as it is with gold, and other Celtic ornaments, have been purposely excluded from this volume as being outside the scope of a work on Old English Gold Plate.

HENRY VII. GOLD CHALICE AND PATEN, 1507-8

CORPUS CHRISTI COLLEGE, OXFORD

THIS unique example of a pre-Reformation English Chalice in gold has a deep and conical-like bowl, with a small engrailed calix at the base. The stem is hexagonal, with moulded bands at the junctions, and a cable moulding along the edges. The large knop has traceried openings, with lozenge-shape facets, enamelled with four-leaf flowers in ruby red and green. The foot is sexfoil in outline, with moulded border, and the six compartments of the foot are engraved with cusped tracery, forming canopies to engraved subjects:—(1) a Crucifix on a rocky ground; (2) the Madonna and Child; (3) S. Jerome with the lion; (4) S. Augustine; (5) S. Margaret and the dragon; (6) S. Mary Magdalene. (PLATE II.)

Marks.—(1) London date-letter for 1507-8; (2) a fleur-de-lys; (3) leopard's head crowned.

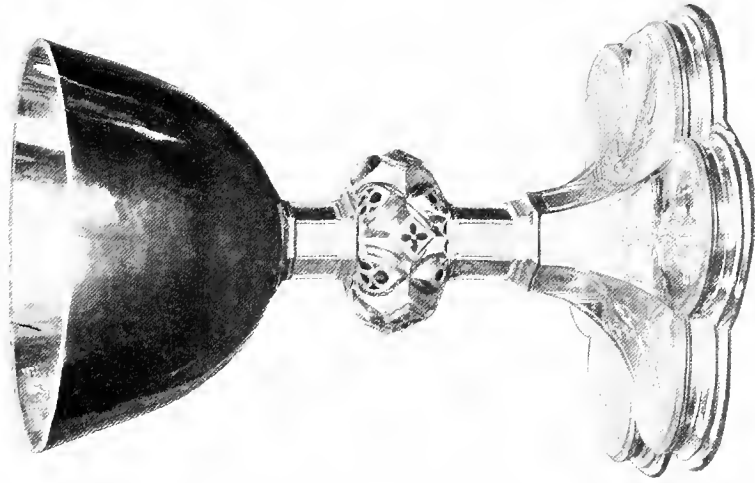
Height, 6 in.; diameter, $3\frac{7}{8}$ in.; foot, $4\frac{3}{4}$ in. by $3\frac{3}{4}$ in.

The Paten is plain, engraved in the centre with the "Vernicle," or face of the Saviour, turned slightly towards the left, with long hair and flowing beard, and with straight lines of glory in the form of a cross to the head, the shoulders in a mantle, all enclosed within a plain, incised circle. On the flat rim above the vernicle is an engraved cross in a circle, rayed from the centre.

It has the same date-letter and marks as on the Chalice.

These and the well-known silver Crosier and the Salt were given to Corpus Christi College by its Founder, Bishop Foxe, of Winchester.

PLATE II.



GOLD CHALICE AND PATEN, 1507-8.

CORPUS CHRISTI COLLEGE, OXFORD.

Given by the founder, Bishop Foxe.

JAMES I. GOLD CHALICE AND PATEN, *circa* 1618

CLARE COLLEGE, CAMBRIDGE

A tall, plain Chalice, with deep beaker-shape bowl, slightly curved at the lip, supported by a short stem divided by a plain compressed knob between two small collars. The stem, which stands on a moulded base, has plain ribbed mouldings at the junctions with the bowl and base. It is inscribed near the lip—

“Caro mea vere est cibus, et sanguis meus vere est potus;”

and on the base—

“In Christianæ fidei testimonium.”

Height, $11\frac{1}{2}$ in.; depth of bowl, $6\frac{1}{4}$ in.; diameter of mouth, 5 in.; diameter of foot, $5\frac{1}{2}$ in.

Weight, 64 ozs. 6 dwts. (PLATE III.)

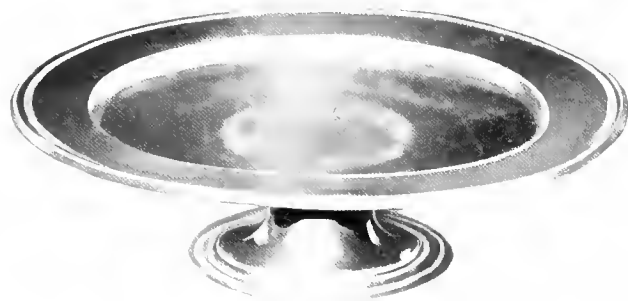
Belonging to this Chalice is a plain gold Paten, with flat depression, wide flat rim, on a spreading foot, which is inscribed—

“Verba quæ ego loquor vobis spiritus et vita sunt.”

Diameter, $6\frac{7}{8}$ in.; diameter of foot, 3 in.; height, $1\frac{3}{8}$ in.

Weight, 21 ozs. 4 dwts. (PLATE III.)

The donor of this gold Chalice and Paten, William Butler, a noted physician who attended Henry, Prince of Wales, in his last illness, was born in 1535, educated at Clare Hall, and buried at Great S. Mary's, Cambridge. He died in 1617, and in his will he directed that the sum of £260 should be expended in the purchase of “a very substantial and fair Communion Cup, of the most purest and fine gold that can be found,” for the use of the College Chapel. Among his other gifts to Clare College were the celebrated “Poison Cup,” “Falcon Cup,” and “Serpentine Cup.”



JAMES I. GOLD CHALICE AND PATEN, *circa* 1618.

CLARE COLLEGE, CAMBRIDGE.

TWO GOLD CHALICES AND THREE PATENS, *circa* 1690

CHAPEL ROYAL, S. JAMES'S PALACE

GOLD CHALICE (No. 1).—The bowl is plain, beaker-shape, with slightly curved lip, and with "cut-card" work under the base, at the junction with the stem. The stem is tall and divided by three compressed circular knops, one large and two small, the larger one decorated with plain shaped cartouches, the other two with small oval cartouches on matted surfaces. At the base of the hexagonal stem is "cut card" decoration, as on the base of the bowl. The foot is sexfoil. On the bowl are engraved the sacred symbols, I.H.S., a cross and three nails in a halo, and the royal arms of William and Mary.

Motto.—"LE MAIN TIENDRAY."

Height, $10\frac{5}{8}$ in.; diameter of mouth, $4\frac{1}{2}$ in.

Marks.—TV. with (?) flower between, and (?) rose below, in a shaped shield, and S above A, conjoined, with a pellet on either side, and a mullet below.

Date, *circa* 1690. (PLATE IV.)

GOLD CHALICE (No. 2).—The general form of this Chalice is similar to the other, with the difference that on the central knop on the stem are six diamond-shape projections, engraved with the Greek inscription IHΣOTΣ, and that the edge of the sexfoil foot is flatter and less rounded. The same sacred symbols and the Royal Arms are engraved on the bowl.

No marks.

Height, 10 in.; depth of bowl, $4\frac{3}{8}$ in.

Date, *circa* 1690. (PLATE V.)

GOLD PATEN (No. 1).—This is quite plain, with a single, flat depression, and wide flat rim. The Royal Arms, as on the Chalices, are engraved in the centre.

Marks.—As on the Chalice (No. 1).

Diameter, 7 in.

Date, *circa* 1690. (PLATE VI.)

GOLD PATEN (No. 2).—Plain, with wide flat rim and sexfoil depression, engraved with same Royal Arms, and motto—"LE MAIN TIENDRAY."

Marks.—As on the Chalice and Paten (No. 1).

Date, *circa* 1690.

Diameter, $7\frac{3}{8}$ in. (PLATE VI.)

GOLD PATEN (No. 3).—Plain, with wide flat rim and single flat depression, engraved with the Royal Arms as on the Chalices and other Patens.

No marks.

Diameter, $5\frac{7}{8}$ in.

Date, *circa* 1690.

This Paten belongs to the Chalice No. 2. (PLATE V.)

PLATE IV.

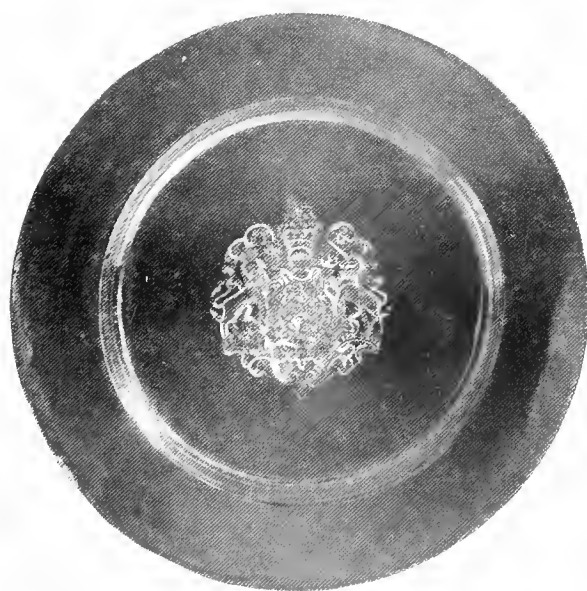


GOLD CHALICE. *circa* 1690.

CHAPEL ROYAL, ST. JAMES'S PALACE.

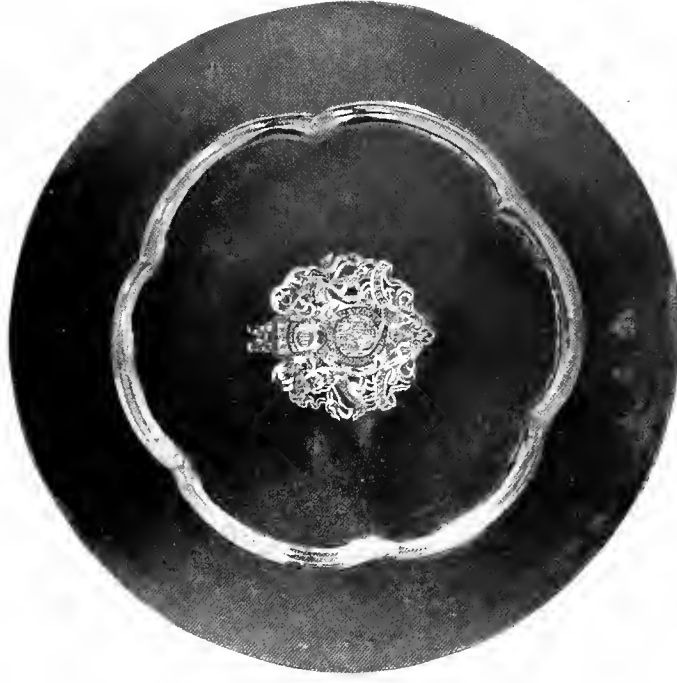


GOLD CHALICE. *circa* 1690.
CHAPEL ROYAL, ST. JAMES'S PALACE.



GOLD PATEN. *circa* 1690.
CHAPEL ROYAL, ST. JAMES'S PALACE.

PLATE VI.



TWO GOLD PATENS, *circa* 1690.
CHAPEL ROYAL, ST. JAMES'S PALACE.

CHARLES II. GOLD CUP AND COVER, *circa* 1665

EXETER COLLEGE, OXFORD

A gold cup and cover, pine-shape, embossed with lozenge-shaped gadroons, the upper row and the slightly domed cover decorated with flowers, and the short truncated stem is similarly treated. The two scrolled handles are solid. The Cup is inscribed in roman capitals—

“D.D. GEO : HALL EP : CEST. COLL : EXON : OXON.”

And on cover, which is surmounted by a vase-shaped knob—

“COLL : EXON : OXON.”

Maker's mark, an animal sejant in shaped shield (on cup only).

Height, 6 in.; diameter, 5 in.

Date, *circa* 1665. (PLATE VII., No. 2.)

The donor, George Hall, who was the son of Bishop Hall, of Exeter and Norwich, was elected Fellow of Exeter College, 1632, Chaplain to Charles II., and Bishop of Chester from 1662 to 1668.

No. 1.



CHARLES II. GOLD CUP AND COVER, 1680-1.
CORPORATION OF OXFORD.

No. 2.



CHARLES II. GOLD CUP AND COVER, *circa* 1665.
EXETER COLLEGE, OXFORD.

CHARLES II. GOLD PORRINGER AND COVER, 1671-2

LORD WALERAN

A small plain Porringer, with cover and two handles, on a short moulded foot; the flat cover has a serpent coiled into a ring, and is engraved with a crest, *a greyhound sejant gules collared and lined argent*, and elaborate feather mantling typical of the period. The body on one side is almost entirely covered by an engraved shield of arms—of the Exeter family of Smith, *sable a fesse cottised between three martlets or*—and mantling as on the cover. The cup is stamped with the London date-letter for 1671-2, and the maker's mark, IN with mullet below, in a heart-shape shield, while the cover bears no marks. Weight, 21 ozs. 17 dwts.

Height to top of ring, $4\frac{3}{4}$ in.; diameter of mouth, $4\frac{7}{8}$ in. (PLATE X.)

PLATE X.



CHARLES II. GOLD CUP AND COVER, 1671-2.

LORD WALERAN.

CHARLES II. GOBLET, 1672

CORPORATION OF YORK

A Goblet, with plain oviform bowl, the base decorated with applied acanthus foliage, supported by a baluster stem with applied acanthus leaves, which are repeated on the circular splayed base. On the stem are three, and on the edge of the base one, twisted cord mouldings. The obverse of the bowl is engraved with the donor's arms—*argent, on a fesse between three pheons sable, a lion passant or*, and on the reverse the arms of the City of York—*argent on a cross gules five lions passant guardant or*, both with scroll mantling. The cup is inscribed in a panel—"The gift of Marmaduke Rawdon sonn of Laurence Rawdon late Alder of this Citty, An^o 1672, Sr. Hen: Thomson May^{or}." It bears the York date-letter for 1672 and the monogram of the maker, Marmaduke Best, a noted goldsmith of York, who wrought much local plate, both ecclesiastical and secular. Its measurements are: height, 8 $\frac{3}{8}$ in.; diameter of mouth, 5 in.; weight, 26 ozs. 13 dwts. (PLATE VIII.)

The donor of this Cup, a gold Chain, and a unique silver Chamber Pot to the City of York, was the youngest son of Laurence Rawdon, a prosperous merchant, who at his father's death in 1626 removed to London and entered the employ of his uncle, Marmaduke Rawdon, a wine merchant, who was knighted for his loyal services in the Civil War.

Sir Henry Thomson, Knt., a merchant, was Lord Mayor of York in 1653-1663 and 1672, and represented the city in the Rump Parliaments.

The will of Marmaduke Rawdon, dated 19th June, 1665, directs that the Cup shall be of pure gold of the value of one hundred pounds, and the silver of ten pounds, "to descend from Lord Mayor to Lord Mayor," but if these two be converted to any other use the value thereof to return to his executors or his heirs. The gold Chain, which was to cost sixty pounds, was directed to be worn by the Lady Mayoress. Among his other bequests was a Drinking Cup of pure gold, and a great Cup of mother-of-pearl set in silver-gilt, to his cousin, Mrs. Katherine Bowyer; and a "great jewel of gold with King David his picture offering his heart to God," to Lady Hewley, wife of Sir John Hewley, Knt., puritan lawyer of York, Member for the City and Recorder of Doncaster. These have, alas! like so many other similar treasures, perished.

PLATE VIII.



CHARLES II. GOLD GOBLET. YORK DATE-LETTER, 1672.

CORPORATION OF YORK.

CHARLES II. GOLD CUP AND COVER, 1675-6

THE COUNTESS OF YARBOROUGH (Baroness Fauconberg and Conyers)

This heirloom is an exceedingly fine example of goldsmiths' work of the luxurious Restoration period. The bowl, which is multi-foil, is richly embossed with floreation and foliation in lozenge-shape gadroons; the centres of the lower row of gadroons are pounced with flowers, and the borders chased with foliage, and similar foliage is repeated at intervals on the low moulded foot. The flattened domed cover, which is similarly decorated, is surmounted by a knob of acanthus foliage, enclosing a fruit, rising from a radiating ornament of acanthus design, and the edge of the cover has a moulding of laurels. The scrolled handles are decorated with foliage. The Cup has the London date-letter for 1675-6, and the maker's mark, I·B, in roman capitals, with pellet between, above a crescent between two pellets, in a plain shield.

Height, including cover and knob, $8\frac{1}{2}$ in. ; height of Cup, exclusive of cover, $5\frac{3}{4}$ in. ; diameter of mouth, $6\frac{5}{8}$ in. (PLATE IX.)

Nothing is known of the past history of this important and valuable Cup beyond the fact that it has descended as an heirloom to the Countess of Yarborough.



CHARLES II. GOLD CUP AND COVER, 1675-6.
THE COUNTESS OF YARBOROUGH (BARONESS FAUCONBERG AND CONYERS).

CHARLES II. GOLD CUP AND COVER, OF PORRINGER
FORM, 1680-1

THE CORPORATION OF OXFORD

This is entirely plain, and has two scrolled handles, slightly foliated on the shoulders, joined to the body by a double bar, and rests on a short moulded foot. The cover is slightly domed towards the top, where it is quite flat, and is surmounted by a plain vase-shape knob. On the obverse the arms of George Villiers, second Duke of Buckingham, 1627-1687, are engraved:—*Argent on a cross gules, five escallops or* (Villiers), *quartering or two bars azure, a chief quarterly of the last and gules*, in 1-4, *two fleurs-de-lys*, and in 2-3, *a lion passant guardant, all or* (Manners); *over all an inescutcheon . . . charged with a lion . . .* the arms of his wife Mary, daughter and heiress of Thomas Fairfax, third Baron Fairfax of Cameron. They are surrounded by the Garter Band, inscribed—“*Honi soit qui mal y pense*,” and surmounted by a ducal coronet. Buckingham was created a Knight of the Garter in 1649. On the reverse are the arms of the City of Oxford:—*argent an ox gules passing over a ford of water in base barry wavy azure and argent*.

Marks.—London date-letter for 1680-1; Maker's mark, IH, in roman capitals, over a fleur-de-lys and two pellets, in plain shield. (PLATE VII., No. 1.)

Height, with cover, $6\frac{1}{2}$ in.; exclusive of cover, $4\frac{3}{4}$ in.; diameter of mouth, $5\frac{1}{2}$ in.

The Duke of Buckingham held the post of High Steward of Oxford, and there is a tradition that this Cup was made from gold coins presented by him to be wrought into a Cup.

CHARLES II. GOLD PORRINGER AND COVER, *circa* 1685

THE EARL OF DERBY

This valuable Porringer is the only existing example of a piece of old English plate in gold, decorated in the Chinese taste so extensively affected in the decoration of plate in this country between 1680 and 1690. It is somewhat in the form of an inverted bell, and rests on a low, plain, moulded foot. The body is encircled by a plain moulding, and the surface immediately above and below the moulding is matted. There is only one handle, which is solid flat wire, and is joined to the bowl by a scroll twisting three times. The Cover, which acts as a saucer, is decorated in like manner to the Cup, and has three helmet-like feet. Its only mark is R·L, with pellet between, in a plain shield, twice repeated on the Cup—believed to be the mark of Ralph Leek, who made several important pieces of silver plate, including some communion vessels at Westminster Abbey, and the enormous wine-cistern, 4 ft. long, weighing 2,000 ozs., in the possession of the Duke of Rutland.

Height, with Cover, $4\frac{5}{8}$ in.; exclusive of cover, $3\frac{1}{2}$ in.; diameter of mouth, $3\frac{5}{8}$ in.

The Cup was found many years ago in the octagon pond at Knowsley.

(PLATE XI.)

PLATE XI.



CHARLES II. GOLD CUP AND COVER. *circa* 1685.

THE EARL OF DERBY.

WILLIAM III. GOLD EWER AND DISH, 1701-2

THE DUKE OF DEVONSHIRE

The beautiful and graceful Ewer is of helmet shape, the lower part of the body gadrooned with alternate flowers and scrolls; the stem is an unequal octagon, facetted, and alternately engraved with scales, and plain; the foot is circular and the border gadrooned; a fine, scrolled handle, with female term, connects a moulding which reaches into a foliated embellishment above the Devonshire Arms engraved under the spout:—Quarterly, (1) *sable three bucks' heads cabossed argent* (Cavendish); (2) *argent a chevron gules between three cross-crosslets sable* (Smyth); (3) *argent a saltire engrailed and a chief azure* (Hardwick); (4) *gules three stirrups with straps, two and one, or* (Scudamore). Supporters: *two bucks ppr. wreathed round the neck with a chaplet of roses.* . . . The shield is within a garter band and is ensigned by a ducal coronet.

Height, including handle, 7 in. (PLATE XII.)

The Dish is oval in form, with a single depression, and the border is decorated with scrolls, escallops and acanthus foliage in bold relief. In the centre the same ducal arms as on the Ewer are engraved.

Length, $10\frac{3}{4}$ in.; width, $7\frac{3}{4}$ in. (PLATE XIII.)

Both the Ewer and the Dish have the London date-letter for 1701-2, and the mark of the maker, Pierre Platel.

PLATE XII.



WILLIAM III. GOLD EWER, 1701-2.

THE DUKE OF DEVONSHIRE.



WILLIAM III. GOLD DISH, 1701-2.

THE DUKE OF DEVONSHIRE.

QUEEN ANNE GOLD CUP, 1705-6

THE EARL OF YARBOROUGH

This is bell shape and quite plain, with two hollow scrolled handles and short fluted foot. On the obverse the Royal Arms are engraved—(1) *Per fesse, in chief Denmark impaling Norway, in base Sweden.* (2) Quarterly—1-4, *France quartering England; 2, Scotland; 3, Ireland, etc.* Supporters—*Dexter, a wild man armed with a club, wreathed proper. Sinister, a lion rampant crowned, with this inscription below—*

“Newmarket

October y^e 12th 1705.”

London date-letter for 1705-6. Maker's mark, VI, with cinquefoil above and trefoil below, probably Edward Vincent.

Height, $4\frac{7}{8}$ in.; diameter, $4\frac{1}{2}$ in.; weight, 24 ozs. (PLATE XIV., No. 1.)

This was doubtless one of the Cups known as the “Queen's Plate,” given by Queen Anne in the year in which she re-built the royal residence at Newmarket.

PLATE XIV.

No. 1.



QUEEN ANNE GOLD CUP, 1705-6.

THE EARL OF YARBOROUGH.

No. 2.



GEORGE I. GOLD CUP, 1717-18.

QUEEN ANNE GOLD CUP AND COVER, 1705-6

Jos. DIXON, Esq.

This gold Cup is plain, with flat bands encircling it, and is engraved on one side with the Royal Arms: Quarterly, 1-4, *France quartering England*; 2, *Scotland*; 3, *Ireland*. Motto—"SEMPER EADEM." On the other side is a jockey riding a horse. It has two plain scrolled handles, short moulded foot, and a domed cover surmounted by a fruit in a calix.

London date-letter for 1705-6. Maker, Peter Harrache, Junr.

Height, to top of knob, 6 in.; height of Cup only, 4 in.; diameter, $3\frac{7}{8}$ in.

Weight, 23 ozs. 5 dwts. (PLATE XV.)

This Cup and Cover had formerly been in the possession of Mark Milbank, Esquire, and was sold at Christie's for £450 in 1898, on the death of Sir F. Milbank.

PLATE XV.



QUEEN ANNE GOLD CUP AND COVER. 1705-6.

Jos. DIXON, Esq.

PAIR OF QUEEN ANNE GOLD ICE PAILS

EARL SPENCER

Of historic as well as intrinsic value is the magnificent and massive pair of Ice Pails presented by Queen Anne to the first Duke of Marlborough. The Pails are cylindrical in form with two bold lion-mask and ring handles; a reeded moulding with incised lines above and below divides the bowl into two parts; the upper half is plain, with a moulded lip, while the lower half is enriched with flat, graduated spiral bands, terminating in foliage, a fluting on each band, alternating with smaller flutings, scales and foliage. The same spiral fluting is repeated on the short foot, which has a fluted moulding on the edge. They have neither marks, inscriptions, nor arms. Height, $10\frac{1}{2}$ in. Their total weight is no less than 365 ozs. 5 dwts. The original gift of Queen Anne consisted of four of these gold Ice Pails, but the other two were unfortunately transferred into specie in a former generation. (PLATE XVI.)



ONE OF A PAIR OF QUEEN ANNE GOLD ICE PAULS.

Given by Queen Anne to the First Duke of Marlborough.

THE EARL SPENCER.

QUEEN ANNE GOLD CUP, 1710-11

MYLES B. KENNEDY, ESQ.

A plain gold Cup, with moulded lip and two scrolled handles, standing on a low moulded foot. A jockey on horseback, and this inscription—"Saltby Plate" in roman letters underneath, are engraved on one side.

London date-letter for 1710-11. Maker's mark, PY, with a rose and crown above, in a shield shaped shield (Benjamin Pyne).

Height, $4\frac{1}{8}$ in.; diameter of mouth, 4 in.; diameter of foot, $2\frac{3}{8}$ in. (PLATE XVII.)

This Cup came from the late Duchess of Montrose's sale.

PLATE XVII.



QUEEN ANNE GOLD CUP, 1710-11.

MYLES B. KENNEDY, ESQ.

GEORGE I. GOLD CUP AND COVER, PLAIN, by Paul Lamerie, 1717-18

LORD FITZHARDINGE

This Cup is a unique specimen of a piece of gold plate by the famous goldsmith, Paul Lamerie. It is quite plain, with moulded lip, two scroll handles, a domed cover surmounted by a depressed, vase-shape knob, and rests on a short moulded foot. The body and the cover are engraved with a shield of arms:—*gules a chevron between two crosses patée, six in chief and four in base argent* (for Berkeley), *impaling or fretty gules a canton ermine* (for Noel). Supporters—*two lions argent collared and chained or, the sinister ducally crowned gules*. Coronet of an Earl. Motto—*Dieu avec nous*.

The Cover is inscribed inside—"The Countess of Berkeley's Legacy to her daughter *ye Lady Eliz. Germain*."

The Cup is stamped with the London date-letter for 1717-18, and Paul Lamerie's mark. Its dimensions are: Height, with Cover, $6\frac{3}{8}$ in.; without Cover, $4\frac{9}{16}$ in. (PLATE XVIII.)

The donor of this Cup was Elizabeth Noel, third daughter of Baptist Noel, Viscount Campden, and married in 1677 to Charles Berkeley, second Earl of Berkeley, who died in 1710. She died in 1719.

Lady Betty Germain inherited the celebrated collection of Marlborough gems and cameos at the death, in 1718, of her husband, Sir John Germain, first Baronet, to whom they had been bequeathed by his first wife, Mary, daughter and heiress of Henry, Earl of Peterborough, and widow of Henry, Duke of Norfolk. The collection having been offered to the British Museum for £10,000, and refused, Lady Betty gave the collection in 1762 to her great niece, Lady Mary Beauclerk, who married Lord Charles Spencer, brother of the third Duke of Marlborough.

PLATE XVIII.



GEORGE I. GOLD CUP AND COVER.

By Paul Lamerie, 1717-18.

LORD FITZHARDINGE.

GEORGE I. GOLD CUP, 1717-18

THE EARL OF YARBOROUGH

A plain, vase-shape Cup with narrow moulded lip, hollow scrolled handles, plain moulded foot. It is engraved with the Pelham Arms:—Quarterly, 1-4, *azure, three pelicans, argent, vulning themselves*; 2-3, *gules, two pieces of belts, with buckles erect in pale, the buckles upwards, argent*. On the opposite side in bold script lettering—

“York Plate
Won Aug^t y^e 1st
1717.”

London date-letter for 1717-18. Maker's mark, PE, with rose above, in shaped shield.

Height, $4\frac{1}{4}$ in. ; diameter of mouth, $3\frac{3}{4}$ in. ; weight, $13\frac{1}{2}$ oz. (PLATE XIV., No. 2.)

Racing records show that this Cup was of the value of £60, and was won at York, August 1st, 1717, by Mr. Pelham's chestnut mare, “Brocklesby Betty,” by “The Curwen,” out of “Bay Barb.” In the same and following year, “Brocklesby Betty” won the Gold Cup at Newmarket.

PAIR OF GEORGE I. GOLD BEAKERS, 1719-20

THE DUKE OF PORTLAND

These are oval in form and quite plain. They are engraved with the arms of Edward, second Earl of Oxford and Mortimer—*or, a bend, cotised, sa. between two lions.* . . . On an inescutcheon, 1-4, *Ermine two piles*; 2-3, *three bucks' heads cabossed.* Supporters—*Two angels ppr. habited and wings displayed.* . . .

Motto—VIRTUTE ET FIDE.

On one is the London date-letter for 1719-20; the other is not hall-marked. Maker's mark, PY, with rose and crown above, (Benjamin Pyne.)

Height, $3\frac{5}{8}$ in.

PLATE XIX.



PAIR OF GEORGE I. GOLD BEAKERS, 1719-20.
THE DUKE OF PORTLAND.

GEORGE II. GOLD CUP AND COVER, 1727-8

THE DUKE OF NORFOLK

A plain vase-shape Cup, encircled by a plain moulding, standing on a short foot, spirally fluted; two hollow, scrolled handles, with acanthus on the shoulders; high domed cover, with gadroon border, surmounted by a fluted, vase-shape knob. The Royal Arms of George II. are engraved on the body, and on the cover the Garter and motto, enclosing the Royal cypher, GR, surmounted by the Royal Crown.

London date-letter for 1727-8. Maker, Thomas Ffarrer, of Swithing Lane.

Height, including cover, $7\frac{3}{4}$ in.; height of Cup, 5 in.; diameter, $4\frac{3}{8}$ in.
(PLATE XX.)

The presence of the Royal Arms, and the date of the Cup, suggest that it was given to the eighth Duke of Norfolk, as Hereditary Earl Marshal of England, by George II. at his Coronation.

PLATE XX.



GEORGE II. GOLD CUP AND COVER, 1727-8.

THE DUKE OF NORFOLK.

GEORGE II. GOLD CUP AND COVER, 1732-3

THE COUNTESS OF YARBOROUGH (Baroness Fauconberg and Conyers)

A magnificent and richly decorated Cup and Cover, the upper part of body, above the reeded moulding, engraved with arabesques, scrolls, etc., and on a mantling is this inscription—

“GEORGIO
PRINCIPI WALLIÆ
QUOD PRINCIPATUS SUI
AUDITOREM QUOTANIS
AD AUGET MUNIFICENTIA
VERE REGIA
SIDNEIUS GODOLPHIN
GRATE MEMOR & UT
POSTERI SINT MEMORES
F
MDCCXVI.”

On the other side are the Godolphin arms—*gu., a double-headed eagle displayed between three fleurs-de-lys, arg., two and one*; and the Cornish motto of the Godolphins—“FRANCA COLL TOGE” (“Frank and loyal be thou”). The lower part of the body is divided into panels, decorated in the centre with rosettes in cartouches and arabesques in high relief on a background of scales, the panels separated by convex fluting with escallops and arabesques on a matted ground above. The domed cover, which is surmounted by the Prince of Wales’ feathers and the motto “ICH DIEN,” is decorated with scaled panels with a leaf running down the centre; the low foot is chased with arabesques and escallops in cartouches on matted ground. The handles take the form of a dolphin—the Godolphin crest.

London date-letter for 1732-3. Maker’s mark, DW in an oblong (David Willaume, ent. 1728).

Height, including cover and badge, $10\frac{5}{8}$ in.; height of body only, $6\frac{5}{8}$ in.; diameter of mouth, $5\frac{3}{4}$ in. Weight, 90 ozs. 5 dwts. (PLATE XXI.)

The name on this Cup is believed to represent Sidney Godolphin, M.P. for St. Germain, co. Cornwall, and Colonel in the Army. He was the younger son of Francis Godolphin, of Coulston, by his wife, Elizabeth, daughter of Sir John Gayer, Lord Mayor of London. He held several appointments under the Crown. He was Governor of Gibraltar, and of the Scilly Isles, and also of Greenwich Hospital; Auditor of the Principality of Wales and of the counties of Lincoln, Notts, Derby, and Chester. His wife was Susannah, daughter of Rhys Tanat, of Abertanat, by whom he had one son, Tanat, who died young, and five daughters—(1) Margaret, who died unmarried; (2) Mary, married Dr. Henry Godolphin, Dean of St. Paul’s; (3) Penelope, married first, Francis Hoblyn, and secondly, Sir William Pendarves; (4) Ellen, who died unmarried; (5) Frances, who died in infancy.

Sidney Godolphin died 22nd September, 1732, possibly before the actual completion of the Cup, and so his intention was never carried out. It remained in his family and passed through female heirs to the Duke of Leeds, and thence to the present possessor.

PLATE XXI.



GEORGE II. GOLD CUP AND COVER. 1732-3.

THE COUNTESS OF YARBOROUGH (BARONESS FAUCONBERG AND CONYERS).

GEORGE II. GOLD TEAPOT, *circa* 1735

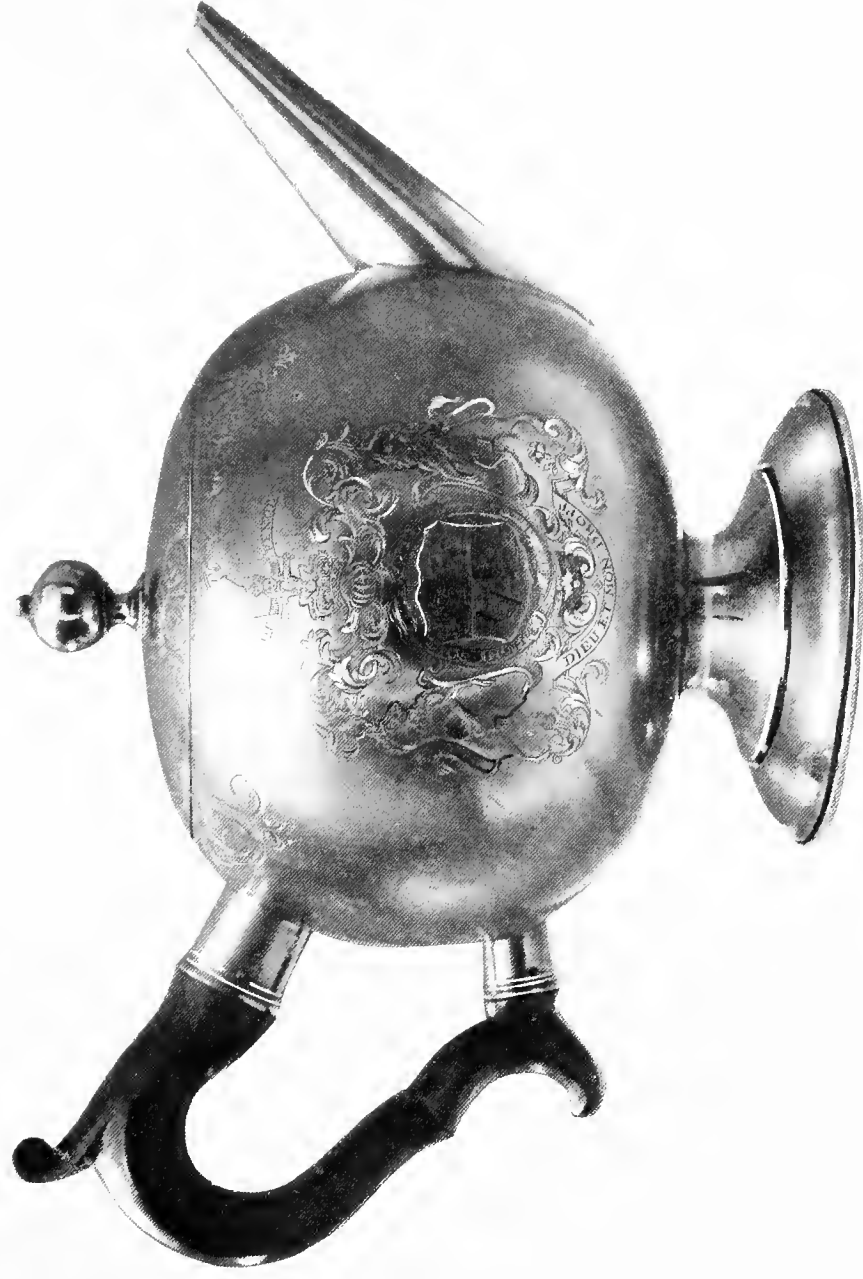
LEOPOLD DE ROTHSCHILD, Esq.

The form is globular, on a plain moulded foot, with a plain, straight, tapering spout, and a globose knob, and is delicately engraved round the lid with a scallop and scroll design. On the obverse are the Royal Arms from 1714-1801—Quarterly, 1, England impaling Scotland; 2, France; 3, Ireland; 4, Hanover; surrounded by the motto in the garter, "HONI SOIT QUI MAL Y PENSE"; and the motto, "DIEU ET MON DROIT," in a ribbon below. Crest: the Scotch royal crest—a *lion sejant affronté, imperially crowned, holding in its dexter paw a sword, and in its sinister paw a sceptre*. On the reverse, a jockey on horseback and this inscription—"LEGACY, 1736," are engraved.

This was the King's Plate for mares, and was won in April, 1736, at Newmarket by "Legacy," a black mare foaled in 1730, and bred by a Mr. Crofts, by "Old Greyhound," out of a "Soreheels" mare.

The only mark on the teapot is the maker's initials, IK.

PLATE XXII.



GEORGE II. GOLD TEAPOT, *circa* 1735.

LEOPOLD DE ROTHSCHILD, Esq.

GEORGE II. GOLD CUP AND COVER, 1739-40

THE EARL OF ORFORD.

The plain cup is in the form of an inverted bell, on a plain moulded foot, with two scrolled handles, applied with foliage at the tops. The domed and moulded cover is surmounted by the Walpole crest—a Saracen's head in profile, couped at the shoulders proper, ducally crowned, and from the coronet flowing a red cap turned down in front, tasselled, and charged with a catherine-wheel gold. On one side of the Cup the arms of the Netherlands are engraved on a circular medallion suspended from a cable chain: *Azure powdered with billets or a crowned lion or holding in its right paw a naked sword and in its left a sheaf of arrows.* Supporters: *two crowned lions or,* with the motto, CONCORDIA RES PARVÆ CRESCUNT, engraved on a ribbon below. On the opposite side are the arms of the several States of Holland engraved on a similar medallion, suspended from a cable chain, and with the motto, DISCORDIA MAXIMÆ DILABUNTUR, on a ribbon below.

This cup was made from a gold badge and chain, given by the States of Holland to Horatio, first Baron Walpole of Wolterton, who was Ambassador at the Hague, to the order of his son, Horatio, second Baron, and first Earl of the second creation.

Total height, $12\frac{1}{2}$ in.; height of the Cup, $7\frac{3}{4}$ in.

London date-letter for 1739-40. Maker's mark, DW, in script capitals, with a mullet above and below, in a four-lobed shield—the mark of David Willaume. (PLATE XXIIA.)

PLATE XXIIA.



GEORGE II. GOLD CUP AND COVER, 1739-40.

THE EARL OF ORFORD.

GEORGE III. GOLD CUP AND COVER, 1761-2

THE DUKE OF NORFOLK

A plain gold Cup and cover, vase-shape, encircled by a plain moulding, and resting on a short moulded foot. The two scrolled handles are hollow. The domed cover, which is surmounted by a plain vase-shape knob, is engraved with the Garter and motto, enclosing the royal cypher, GR, and with the royal crown above.

The royal arms of George III. are engraved on the body.

London date-letter for 1761-2. Makers, Gurney & Co. (PLATE XXIII.)

Height, to top of knob, $8\frac{1}{2}$ in.; height of Cup only, $5\frac{1}{4}$ in.; diameter, $4\frac{1}{2}$ in.

This Cup was probably given by George III. to the ninth Duke of Norfolk in virtue of his office as Earl Marshal of England, at his Coronation.

PLATE XXIII.



GEORGE III. GOLD CUP AND COVER, 1761-2.

THE DUKE OF NORFOLK.

GEORGE III. GOLD CUP AND COVER, 1765-6

THE EARL OF CRAVEN

A very massive plain gold Cup and cover, of vase-like form, the two scrolled handles, decorated with applied foliage, are attached to the body by foliage in relief; the short stem is divided by a reeded moulding, and the foot gadrooned. The high domed cover is surmounted by a pine-apple, and the border is gadrooned. It is inscribed in roman capitals—

“THIS CUP OF MASSY GOLD
WAS THE GIFT OF
EDWARD LORD LEIGH
TO
WILLIAM LORD CRAVEN,
ONE OF HIS LORDSHIP’S GUARDIANS AND TRUSTEES,
A.D. 1765.”

And the Craven arms are engraved—Quarterly, 1-4, *a fesse . . . between six cross-crosslets fitchée . . .*; 2-3, *. . . five fleurs-de-lys in cross, a chief wavy azure*, surmounted by a baron’s coronet. Supporters.—*Two griffins’ wings elevated ermine beaked and membered . . .* Motto.—“VIRTUS IN ACTIONE CONSISTIT.”

London date-letter for 1765-6. Maker, Thomas Powell, of Craig’s Court, Charing Cross.

Height, 16 in.; diameter of mouth, 6 in.; diameter of foot, 5 in. (PLATE XXIV.)

The donor was the last Lord Leigh, of Stoneleigh, Warwickshire, of the original creation of that barony, the present creation having been revived in 1839.



GEORGE III. GOLD CUP AND COVER, 1765-6.

THE EARL OF CRAVEN.

GEORGE III. GOLD CUP AND COVER, 1772-3

PETERHOUSE, CAMBRIDGE

Cup and Cover. The bowl is in the form of an inverted bell, and is engraved with festoons of fruit, the same style of decoration appearing also on the high domed cover, which is surmounted by an acorn knob. The high stem has vertical concave flutings, and rests on a circular moulded base. It is inscribed—

“DOMO PETRENSI CARISSIMÆ
ALVMNO EI A FIDELISSIMO
GVLIELMO BROWNE, NVNC MILITE
MEDENTIVM PATRE A PRÆSIDE
SODILITATE ET EX REGIA
DATVR LEVE HOCCE MVNVSCVLVM
ET, QVOD APPRIME CONVENIT
MEDENTIS ARTEM QVI HIC HAVSERAT,
SALVTIS VT SIT HOC POCVLVM.
MEDENTIS EST SALVTEM DARE.
LATI EX CANARINIS INSVLIS
BIBANT MERI QVANTVM SVFFICIT
MAGISTER ET PARES SINGVLI.
PERENNE SIC SIT COLLEGIVM
PRECANTE IAMBO ET DACTYLO
Τελος ολωσ πελει παντα γε
COMITIIS A S MDCCLXXIII
ÆTATIS XIXC.”

This inscription has been freely rendered as follows:—¹

“To Peterhouse a faithful son
Approves his love by this guerdon
To ‘William Browne,’ whilome his name,
He added knighthood, style and fame
Of Royal Fellowship, and part
Of Father in the Healing Art;
And (chiefly this doth now appear)
He drank the lore of healing *here*,
So gives this ‘health-cup’ with the will
Hereby to do his office still.
Canary wine the potion be,
And *quantum suff.* the quantity;
Master and Brethren in rotation
Shall pledge the health of this foundation,
And say withal (to round the metre)
‘Long live the Ancient House of Peter.’”

¹ By A. W. Verrall, Litt.D., Fellow and Tutor of Trinity College, Cambridge.

The Cup is engraved with a shield of arms, two cross keys in saltire. Above the shield a sun and a chalice, and between them the word "HINC," and on a riband below, ". ALMÆ MATRIS NVTRIX PRIMA." On the opposite side of bowl, a double-headed eagle displayed on a helmet, and on a riband below, "PRINCIPIAS OBSTA."

London date-letter for 1772-3. Maker's mark, I·Y, with pellet between, in an oblong (James Young).

Dimensions.—Total height, 11 in.; height of vessel, $8\frac{1}{8}$ in.; depth of bowl, 3 in.; diameter of bowl, $3\frac{1}{4}$ in.; diameter of foot, $3\frac{1}{2}$ in. (PLATE XXV.)

The donor, Sir William Browne, was born in 1692, educated at Peterhouse, knighted 1748, President of the College of Physicians in 1765 and 1766, died 1774.

PLATE XXV.



GEORGE III. GOLD CUP AND COVER, 1772-3.

PETERHOUSE, CAMBRIDGE.

TWO GEORGE III. GOLD TOILET BOXES, IRISH, 1780

THE DUKE OF PORTLAND

Both these gold Boxes are circular in shape, and plain. One has beaded borders, and is engraved on the slightly domed cover with the arms of the city of Dublin—*az. three castles arg. flammant*, in a shield suspended from ribbons, with a floreated mantling. On the bottom the arms of William Henry Cavendish, third Duke of Portland, are engraved:—Quarterly, 1-4, *az. a cross moline arg.* (for Bentinck); 2, *or fretty gules a canton ermine* (for Noel); 3, *az. a cross or between four falcon close arg.* (for Wriothesley).

Crest.—*Out of a ducal coronet, or, two arms, counter-embowed, vested, gu., on the hands gloves, or, each holding an ostrich feather, arg.* (for Bentinck).

Supporters.—*Two lions, double queued, the dexter or, the sinister sa.* A ducal coronet.

Motto.—“CRAIGNEZ HONTE.”

Dublin date-letter for 1780. Maker's mark illegible.

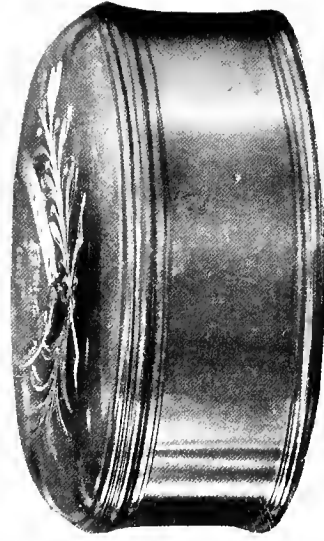
Dimensions.—3 in. by 1½ in.

On the Cover of the other Box, which has reeded borders, the arms of Trinity College, Dublin, are engraved in a decorated shield, with palm and laurel mantling, and with a double floreated scroll above. On the bottom the arms of William Henry Cavendish, third Duke of Portland, as on the other Box, are engraved.

Dublin date-letter for 1780. Maker's mark, IK, with pellet between, in an oblong (probably John Kelly).

Dimensions.—3 in. by 1½ in. (PLATES XXVI. AND XXVII.)

These two Boxes are believed to have been gifts from the City of Dublin and Trinity College to William Henry Cavendish, third Duke of Portland—Prime Minister of England in 1783 and 1807—when Viceroy of Ireland in 1782.



TWO GEORGE III. GOLD TOILET BOXES. DUBLIN DATE-LETTER, 1780.
THE DUKE OF PORTLAND.

PLATE XXIII.

Back View.



TWO GOLD TOILET BOXES, 1780.
THE DUKE OF PORTLAND.

GEORGE III. GOLD CHRISTENING FONT, 1797-8

THE DUKE OF PORTLAND

A massive, circular gold Bowl, decorated with classical ornament in relief, the bottom of the Bowl embossed with acanthus-like foliage. It has two ringed handles, and is supported on four cherub feet. On the square gold pedestal are figures representing Faith, Hope, and Charity.

London date-letter for 1797-8. Maker, Paul Storr.

Dimensions.—Height of bowl, $4\frac{1}{2}$ in.; height of figure of Faith, $7\frac{1}{4}$ in.; with cross, 9 in.; height of Charity, $4\frac{1}{4}$ in.; Hope, $4\frac{1}{2}$ in. The plateau is $13\frac{3}{4}$ in. square.

Weight, 245 ozs. (PLATE XXVIII.)

This fine piece of plate was made expressly for the christening of William Henry, Marquis of Titchfield, eldest son of William Henry, fourth Duke of Portland.



GEORGE III. GOLD CHRISTENING FONT, 1797-8.
THE DUKE OF PORTLAND.

GEORGE III. GOLD CUP AND COVER

THE DUKE OF NEWCASTLE

A gold Cup and cover of classic form, the lower part of the body decorated with richly-chased, foliated scroll-work, the two handles scrolled with acanthus, and the foot decorated with acanthus work. The plain domed cover, which has a fluted border, is surmounted by a coronet with the Prince of Wales' plume. On the foot is an engraved crest, *out of a ducal coronet, gu., a plume of five ostriches' feathers, arg., banded with a line laid chevronways* (for Clinton), and an Earl's coronet, and the Garter motto, "HONI SOIT QUI MAL Y PENSE." The same crest is also engraved in the cover.

Height to top of cover, $11\frac{1}{4}$ in.; height of Cup only, $8\frac{1}{4}$ in.; diameter, $5\frac{1}{2}$ in. Weight, 58 ozs.

No marks.

Date, late eighteenth century. (PLATE XXIX.)

This Cup may have belonged to the ninth Earl of Lincoln, K.G., who died in 1794.



GEORGE III. GOLD CUP AND COVER (LATE EIGHTEENTH CENTURY).

THE DUKE OF NEWCASTLE.

GEORGE III. GOLD SALVER, 1801-2

THE DUKE OF RUTLAND

A circular Salver, standing on four feet formed of winged claws holding a ball, the border chased with the emblems of the three kingdoms of England, Ireland and Scotland—the rose, thistle and shamrock, and the flat depression engraved with several shields of arms, among them those of Manners, Duke of Rutland, in the centre, and those of Cork, Belfast, Drogheda, Hillsborough, City of Dublin, Cashel (?), Limerick, Waterford, Galway (?), Londonderry, Doncaster, and Trinity College, Dublin. This, like the Salver at Windsor Castle and the Duke of Devonshire's Plateau, was made from gold snuff boxes presented with the freedoms of cities, towns, and public bodies. They belonged mainly to Charles, fourth Duke of Rutland, nominated Lord Lieutenant of Ireland in 1784.

Diameter, 12 in.

London date-letter for 1801-2. Maker's mark, PS (Paul Storr).

PLATE XXX.

PLATE XXX.



GEORGE III. GOLD SALVER, 1801-2.

THE DUKE OF RUTLAND.

GEORGE III. GOLD PLATEAU, 1813-14

THE DUKE OF DEVONSHIRE

The gold Plateau is circular, and was made, as the inscription denotes, from gold snuff-boxes presented with the freedoms of several cities, towns, etc., in Ireland to William Cavendish, Marquis of Hartington, fourth Duke of Devonshire, Lord Lieutenant of Ireland in 1755, Prime Minister of England from November, 1756, until May, 1757. On the slightly domed centre is an applied shield of arms, of William Cavendish, conjointly with those of his wife, Charlotte, Baroness Clifford of Lanesborough, only daughter and heiress of Richard Boyle, Earl of Burlington and Cork, who brought him Lismore Castle and other estates in Ireland—. . . *sable three bucks' heads cabossed argent* (Cavendish) and on an inescutcheon, *per bend, embattled, arg. and gu.* Supporters: *Dexter, a buck proper gorged with a chaplet of roses . . . Sinister, a lion per pale embattled. . . .* A ducal coronet. Motto: "CAVENDO TUTUS."

The border of the plateau, which is decorated with oak leaves, palmette ornament, acanthus foliage, and caryatides holding baskets of fruit, etc., is divided into fourteen compartments, engraved with these inscriptions and the following arms:—"THIS WAITER WAS MADE FROM THE GOLD SNUFF-BOXES PRESENTED WITH THE FREEDOMS OF THE SEVERAL CITIES AND TOWNS, THE ARMS OF WHICH ARE ENGRAVED HEREON, WILLIAM MARQUIS OF HARTINGTON, LORD LIEUTENANT OF IRELAND, 1755. *The Loyal Freemen of the Protestant Town of Bandon Bridge*, FATISHUC TE POSCENTIBUS AFFER, MDCCLV. Arms of the City of Waterford, Trinity College, Dublin (twice), Limerick, Kinsale, Kilkenny City, Cork, Youghal, the City of Dublin, and Clonmel.

Diameter, 14 in.

London date-letter for 1813-14. Maker's mark, PS (Paul Storr).

PLATE XXXI.

PLATE XXVI.



GEORGE III. GOLD PLATEAU, 1813-14.

THE DUKE OF DEVONSHIRE.

GEORGE IV. GOLD CUP AND COVER, 1820-1

HIS MAJESTY THE KING (Windsor Castle)

This Cup, which is known as the Earl Marshal's Cup, is of classical form, the lower part vertically fluted, and is supported on a slender stem divided by a narrow, plain, moulded band, on a circular foot, with a border of chased acanthus. On the obverse the Royal Arms are applied, and on the reverse the Earl Marshal's bâton crossed in saltire, with an applied wreath of oak foliage. The two twisted handles are joined to the upper part of the Cup by sprays of bold oak foliage, applied. The slightly domed cover, on which are several applied wreaths of roses, thistles, and shamrocks, is surmounted by the royal crown on a cushion. This inscription is engraved on the foot—

“Coronation of King George IV.”

London date-letter for 1820-1; maker's mark, PR, in an oblong (Philip Rundell).

Height, including cover, $9\frac{1}{2}$ in. (PLATE XXXII.)

This Cup, which was probably a gift to George IV. by the then Duke of Norfolk, Earl Marshal of England, closely resembles the gold Cup given by George IV. to James, Earl of Ormonde and Ossory, at his Coronation.

PLATE XXXVII.



GEORGE IV. GOLD CUP AND COVER, 1820-1.

HIS MAJESTY THE KING.

GEORGE IV. GOLD TRAY, WITH TWO HANDLES, 1821-2

HIS MAJESTY THE KING (Windsor Castle)

A massive gold Tray, elliptical in form, standing on four lion couchant and unicorn feet, the two handles formed of Hercules' clubs and lions' masks and skin. The edge is boldly chased with garlands of the three traditional emblems, the rose, thistle and shamrock, at frequent intervals, while the border is divided by bold acanthus foliage into twenty compartments, containing the several Orders of George IV. all applied, and enclosed in laurel wreaths. Starting with the Order immediately above the royal crown and proceeding towards the left, the Orders are: (i.) Order of the Guelphs (Hanover); (ii.) St. James of the Sword (Portugal); (iii.) The Elephant (Denmark); (iv.) St. Januarius (Two Sicilies); (v.) St. Anne (Russia); (vi.) St. Patrick; (vii.) St. Alexander Nevski (Russia); (viii.) The Tower and Sword (Portugal); (ix.) The White Falcon (Saxe-Weimar); (x.) The Holy Ghost (France); (xi.) The Bath; (xii.) St. Michael and St. George; (xiii.) St. Ferdinand (Two Sicilies); (xiv.) Aviz (Portugal); (xv.) Military Order of Christ (Portugal); (xvi.) Order of the Thistle; (xvii.) Charles III. (Spain); (xviii.) St. Andrew (Russia); (xix.) The Golden Fleece (Austria or Spain); (xx.) The Black Eagle of Prussia. The flat, plain centre of the tray is engraved in the centre with the royal monogram, G.R., within the insignia of the Order of the Garter, namely, the Garter and the Collar of the Order, surmounted by the royal crown; and engraved with these six Orders:—

Order of St. Ferdinand
(Two Sicilies).
Order of St. Stephen
(Hungary).
Order of William
(Netherlands).

Order of St. Michael
(France).
Order of Leopold
(Austria).
Order of the Iron Crown
(Austria).

The dimensions of the Tray are: length, including handles, $27\frac{1}{2}$ in.; exclusive of handles, 22 in.; width, 19 in. Weight, 278 oz.

London date-letter for 1821-2. Maker's mark, PR, in an oblong (Philip Rundell).
(PLATE XXXIII.)



GEORGE IV. GOLD TRAY, 1821-2.

HIS MAJESTY THE KING.

GEORGE IV. GOLD SALVER, 1821-2

HIS MAJESTY THE KING (Windsor Castle)

A circular Salver, standing on three winged feet, made from gold snuff-boxes presented to H.R.H. the Duke of York with the Freedoms of the cities of Bath, Oxford, York and Hamburg, the town of Plymouth, and the University of Oxford, the arms of which are engraved on the Salver within a double fretwork band, filled with engraved branches of oak and laurel. In the centre the Royal Arms are engraved. The raised edge is chased with oak leaves.

Diameter, $10\frac{1}{2}$ in.; weight, 41 ozs. 11 dwts.

London date-letter for 1821-2. Maker, Philip Rundell.

PLATE XXXIV.

PLATE XXXIV.



GEORGE IV. GOLD SALVER, 1821-2.

HIS MAJESTY THE KING.

GEORGE IV. GOLD CUP AND COVER, 1821-2

THE MARQUIS OF ORMONDE

The Cup is classical in form, the lower part of the body vertically fluted, the two twisted handles joined to the upper part of the body by bold sprays of oak foliage, applied. At the junction of the short stem, which is encircled by a plain narrow moulding, is a fluted collar, while the edge of the foot is fluted. The cover is slightly domed and plain, and is surmounted by the Imperial Crown on a cushion. On one side of the Cup is an applied wreath of roses, thistles and shamrocks, enclosing the engraved arms of James, Earl of Ormonde and Ossory, and the motto, "Comme je trouve," and legend, "QUIS SEPARABIT, MDCCLXXXIII.," and on the opposite side a similar wreath surrounding the Royal Arms.

It is inscribed—"Presented at the Coronation of His Majesty King George the Fourth, 19th July, 1821, to James, Earl of Ormonde and Ossory, K.S.P., as Hereditary Chief Butler of Ireland."

Height to top of crown, $8\frac{1}{4}$ in.; cup only, $6\frac{3}{8}$ in.; diameter of mouth, 5 in. Weight, 21 ozs. 6 dwts.

London date-letter for 1821-2. Maker, Philip Rundell. (PLATE XXXV.)

This Cup, which was given by George IV., differs only from the "Earl Marshal's gold Cup," at Windsor Castle, in some of the decorative details, and in the size.

PLATE XXXV.



GEORGE IV. GOLD CUP AND COVER. 1821-2.

THE MARQUIS OF ORMONDE

GEORGE IV. GOLD CUP AND COVER, 1822-3

THE DUKE OF NORFOLK

The body, cover and foot are decorated with bold plain bosses on matted strap-work surface. The stem is enriched with acanthus foliage, flutings, oval bosses, and escallops, and immediately above the base is a collar with applied rosettes. Surmounting the high cover is an Imperial Crown on a cushion, with rosetted collar, as on the foot, below. On one side of the Cup the Royal Arms are applied, while opposite are the arms of the Duke of Norfolk, also applied.

Height, 14 in.; diameter of mouth, $5\frac{3}{4}$ in.

London date-letter for 1822-3. Maker's mark, PR (Philip Rundell). (PLATE XXXVI.)

It is believed that this Cup was given by George IV. at his Coronation to the Duke of Norfolk, as Hereditary Earl Marshal of England.



GEORGE IV. GOLD CUP AND COVER. 1822-3.
THE DUKE OF NORFOLK.

GEORGE IV. GOLD PINT MUG, 1828-9

EARL SPENCER

This Mug is plain, with moulded lip and foot, square handle, glass bottom, and is engraved with a shield of arms—Quarterly: 1-4, *quarterly in the 2nd and 3rd quarterings a fret, over all a bend charged with three escallops* (Spencer); 2-3, *a lion rampant and a canton charged with a cross* (Churchill). Supporters:—*Two wyverns wings elevated*. An earl's coronet. Motto:—"DIEU DEFEND LE DROIT."

Below the arms there is this inscription in script lettering—"The Lord Chief Baron Pengelly's legacy to the Duchess of Marlborough."

Sir Thomas Pengelly, who died in 1730, had been counsel to Sarah, Duchess of Marlborough, and a codicil, made 30th October, 1729, is worded thus:—"I desire Her Grace the Duchess of Marlborough to accept twenty broad pieces of gold of twenty-five shillings each, to buy a ring or small piece of plate." The original gift, the form of which cannot be ascertained, appears to have been re-made into this Mug in 1828.

Weight, 16 ozs. 5 dwts. (PLATE XXXVII.)

PLATE XXXVII.



GEORGE IV. GOLD PINT MUG, 1828-9.

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